

WILLIAM STEINER PRODUCTIONS
presents
NEAL HART
in
SOUTH OF NORTHERN LIGHTS.

FADE IN STORY AND SCREEN ADAPTATION BY.....NEAL HART. FADE OUT.

FADE IN PHOTOGRAPHED BY..... FADE OUT.

FADE IN DIRECTED BY.....NEAL HART. FADE OUT.

FADE IN
THE AURORA BOREALIS, OR NORTHERN LIGHTS, DERIVING ITS ELECTRICAL POWER FROM NATURE, CAST THE LONG RAYS OF LIGHT OVER A LAND OF SOLITUDES AND THINLY SETTLED PLACES. ITS RAYS REACHING FAR TO THE SOUTH TO THE AMERICAN BORDER.

(1) AURORA BOREALIS
FADE IN
Long shot Aurora borealis in the far distance casting the rays of its lights on the lake below, the vertical rays over in dissolving the circular or rainbow effect. FADE OUT.
NOTE:- This is made and printed with compliments of author.

FADE IN
FOREWORD
THE BORDER LINE IN THIS VAST UNSETTLED SECTION OFFERED TEMPORARY SECLUSION FROM LAW AND ORDER. FADE OUT.

(2) EXT. NEAR MONUMENT (Day - amber)
FADE IN
Long shot of rough, mountainous country, suggestive of Canadian northwest. Pam. shot, then pam. down as downward pamp. stops, iris down and lap dissolve to semi close-up of a pyramid monument with rocks piled around it on one side of monument is lettered "United States" on the other side "Canada." This is compo board construction painted to resemble stone. Hold same iris for following scene.

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(3) MONUMENT (Day - amber)
 Iris
 Long shot of monument. As scene starts, iris is same aperture as finish of scene previous. Iris opens centering monument with bunch of horsemen chasing rider. He, like his pursuers, is riding hard for the monument. His followers are shooting at him (insert scene 4). He does not return their fire, but keeps going, passes monument out of scene. The band of horsemen draw rein and stop at monument.

(4) RIVER BANK (Day - amber)
 Long shot the horseman that made hurried exit out of scene previous jumps horse over bank into river.

(5) MONUMENT (Day - amber)
 Semi close-up of group, horseman at monument. They are watching down and towards river. See.

(6) RIVER (Day - amber)
 Through iris
 Long shot shooting down river

(7) MONUMENT (Day - amber)
 Semi close-up of group as in scene 5. One of men raises gun, starts to take aim at man swimming. The Sheriff stops him, speaks title:-

Title "DON'T SHOOT. HE'S ACROSS THE LINE. I'LL NOTIFY THE MOUNTED, THEY WILL BRING HIM BACK."

As title finishes, they start to turn.

(8) MONUMENT (Day - amber)
 Semi long shot Sheriff and posse lap action scene previous, turn to exit back the way they came, stop, look. The horse that jumped in river comes on, wet. They catch him. All exit back direction they came, leading horse.

(9) RIVER BANK (Day - amber)
 Semi long shot the man comes out of river. Hurriedly hides behind rock, glances back direction of monument.

(10) RIVER BANK (Day - amber)
 Semi close-up of man as in scene 9, makes movement, registers he sees

(11) HILL NEAR MONUMENT (Day - amber)
Through iris
Long shot shooting through iris, showing Sheriff and posse going away from camera. This only flash and a silhouette shot, showing men against skyline as they disappear over hill.

(12) RIVER BANK (Day - amber)
Semi close-up of man as in scene 10. He turns slowly, takes out six-shooter, looks at it.

Title JACK HAMPTON,
WHO, ACCORDING TO THE BELIEF OF A
MONTANA POSSE, WAS A FUGITIVE FROM
JUSTICE.
---NEAL HART

(13) RIVER BANK (Day - amber)
Close-up of Jack looking down at six-shooter.

(14) RIVER BANK (Day - amber)
Close-up six-shooter in Jack's hand (flash)

(15) RIVER BANK (Day - amber)
Close-up Jack glances up from looking at six-shooter, glances all around, turns his gaze back to gun, speaks title:-

Title "WITH YOUR HELP I MIGHT HAVE STOPPED THEM."

As title finishes, Jack slowly raises his gaze and looks back in direction monument and speaks as though to himself, title:-

Title "BUT I'M NOT A KILLER."

As Jack finishes title, he slowly turns, starts to rise.

(16) RIVER BANK (Day - amber)
Semi long shot Jack lapping action scene previous, turns, gets up, placing six-shooter back in holster, looks around and slowly wanders out of scene in direction away from monument.
FADE OUT.

Title FADE IN
LONE PINE POST OF THE ROYAL NORTHWEST MOUNTED
POLICE, A FAR AWAY UNIT OF THE SCARLET-COATED
HORSEMEN, WHO PRESERVE LAW AND ORDER FROM HUD-
SON BAY TO THE PACIFIC, FROM THE AMERICAN BOR-
DER TO ARCTIC SNOWS.

FADE OUT.

(17)

FADE IN
EXTERIOR R.N.W.M. POLICE STATION

FADE IN

Long shot taking in the log station and bunk house. Over station house is the sign:- "Royal Northwest Mounted Station." Seated in front of station are three mounties in uniform. A pack horse and two saddle horses are at rack. Two Indians are in evidence, in foreground. A squaw walks through scene. A few Canadian trappers in evidence. From background a mounty rides in, stops in front of station. The other mounties get up, go to the one that rode in. He dismounts. They start to talk.

(18)

EXT. N.W.M. STATION (Day - amber)

Semi close-up of group as in scene previous. The horseman that rode in is tying horse. They are all talking and kidding the horseman, good naturedly. He finishes tying. They all start towards steps in front of station.

(19)

EXT. N.W.M. STATION (Day amber)

Semi close-up two Indian runners, looking, see. Registering some excitement.

(20)

EXT. N.W.M. STATION (Day - amber)

Semi long shot from Indian's angle. The mounties going to steps, suddenly stop as Indian runs in, tells them to hurry, points off scene. Officers exchange few words. One of them mounts and exit hurriedly in direction Indian pointed. All watch them ride out. One Officer and the man that rode in, sit down. The two Indians, join the one that came in.

(21)

EXT. N.W.M. STATION (Day amber)

Semi close-up of the two mounties talking. The one that rode in speaks title:-

Title

"WHERE IS McALLISTER?"

The other answering speaks title:-

Title

"THE INSPECTOR SENT HIM TO BROKEN BOW TRADING POST."

As title finishes the listener turns, wrinkles his brow, turns back to other Officer and slowly shaking head speaks title:-

Title

"WHY?"

The Officer answering speaks title:-

Title

"TO LOCATE THE WOMAN HE SENT TO GET INFORMATION ABOUT THE GANG OPERATING DOWN THERE."

As title finishes, an old type trapper comes in, sits down,

starts to tell joke. The Officers look at each other and
wink all laugh. They start to build smokes and listening
to old man.

FADE OUT.

Title FADE IN
THE TRAIL OF THE LAW.

FADE OUT.

(22) FADE IN
LAKE - HIGH POINT (Day - amber)
Iris in sunrise and iris out.

(23) LAKE - HIGH POINT (Day - amber)
Iris in
Semi long shot Northwest policeman and Indian in canoe. Lap
dissolve to semi close-up of the two characters. Lap dissolve
back to semi long shot. They go through scene.

(24) LAKE - HIGH POINT (Day - amber)
Semi long shot Jack at camp fire broiling meat. Show skin of
animal in evidence.

(25) LAKE - HIGH POINT (Day - amber)
Semi close-up of Jack broiling meat.

(26) LAKE (Day - amber)
Semi long shot two hard looking characters in canoe. They
beach canoe, take out provisions, start to make camp.

(27) LAKE (Day - amber)
Semi long shot Policeman and Indian go through scene, pad-
dling canoe.

(28) LAKE - HIGH POINT (Day - amber)
Semi close-up Jack eating looking around direction lake,
suddenly stops eating, looks intently, sees

(29) LAKE (Day - amber)
Through iris
Long shot shooting through iris, showing policeman and In-
dian in canoe.

	<p>(30) LAKE - HIGH POINT (Day - amber) Semi close-up of Jack registers he has seen Policeman, hurriedly drops meat, starts to put out fire.</p>
	<p>(31) LAKE - HIGH POINT (Day - amber) Semi long shot Jack mapping action scene previous, puts out fire, stands watching direction canoe. Picks up meat and starts eating it as he exits from scene watching direction of lake, as he exits.</p>
	<p>(32) LAKE (Day - amber) Semi long shot the two characters that beached the canoe in scene 26, they are building fire and getting out camp equipment to cook.</p>
	<p>(33) LAKE - (Day - amber) Semi long shot Policeman and Indian coming towards camera. As they reach foreground, Indian suddenly stops canoe, turns to policeman.</p>
	<p>(34) LAKE (Day - amber) Semi close-up of Indian and Policeman. Indians as in scene previous, points shoreward. They both look and see.</p>
	<p>(35) LAKE - (Day - amber) Through iris Long shot shooting through iris. This is taken from boat and only shows smoke curling up from behind rocks. The rocks are between the camera and the two characters of scene 32.</p>
	<p>(36) LAKE (Day - amber) Semi close-up of Policeman and Indian. Indian turns, speaks title to policeman:-</p> <p>Title "THEY CAMP — MAYBE SO THEY MEN YOU WANT."</p> <p>As title finishes, the policeman turns, gaze direction they saw smoke.</p>
	<p>Title CORPORAL McALLISTER OF THE ROYAL NORTHWEST MOUNTED POLICE.</p> <p style="text-align: center;">----</p>

(37) LAKE (Day - amber)
Close-up of McAllister, turns from looking direction smoke to Indian, speaks title:-
Title "HEAD FOR SHORE. WE WILL SEE WHO THEY ARE."

(38) LAKE (Day - amber)
Semi close-up of McAllister and Indian. Indian registers he heard title, nods, they paddle out of scene.

(39) LAKE (Day - amber)
Semi long shot taking in canoe with McAllister and Indian paddling towards shore. Jack comes on, stops with back to camera, looking towards lake at canoe.

(40) LAKE (Day - amber)
Close-up of Jack looking, sees

(41) LAKE (Day - amber)
Long shot through iris, centering canoe coming towards shore and camera.

(42) LAKE (Day - amber)
Close-up of Jack, turns from looking direction approaching canoe. Glances to left then to right, suddenly registers he sees

(43) LAKE (Day - amber)
Through iris.
Semi long shot shooting through iris, taking in the two characters cooking breakfast at camp fire.

(44) LAKE (Day - amber)
Close-up Jack turns from looking at campers, glances direction canoe with McAllister and Indian in it, settles hands on chin, glances from one to the other, settles himself watching.

(45) LAKE (Day - amber)
Semi close-up of the two characters at camp fire. One is attending fire, the other one sorting provisions, looks up, speaks title:-

"GET THE MEAT."

As title finishes, man at fire nods, exits.

(46)

LAKE (Day - amber)

Semi close-up taking in how canoe, with camp in background. The man that left scene previous comes to canoe takes out package, gives glance direction lake, becomes rigid, stares, sees

LAKE (Day - amber)

Through ~~iris~~

Semi long shot shooting through iris showing canoe with McAllister and Indian making landing. They get out, exit direction camp fire cautiously.

(48)

LAKE (Day - amber)

Semi close-up character as in scene 46. He drops package in canoe, runs back to campfire calling to his companion who hears him, gets to his feet. They move.

(49)

LAKE (Day - amber)

Semi close-up the two characters of scene previous. The one that came from canoe excitedly talking, speaks title:-

Title

"IT'S McALLISTER. YOU TAKE HIM, I'LL GET THE INDIAN."

As title finishes, they duck for cover, the speaker sneaking direction on-coming policeman and Indian. They do not see each other being hid by the rocks.

(50)

LAKE (Day - amber)

Close-up Jack watching, sees.

(51)

LAKE (Day - amber)

Semi long shot venetted corners, taking in the two characters and policeman and Indian. Both parties are cautiously approaching each other, but are hid from each other's view by rocks. This is along rough ledge on bank of lake.

(52)

LAKE (Day - amber)

Semi close-up of character that spoke title in scene 49, comes on hurriedly, jumps behind rock, looks up, sees

- (53) LAKE - (Day - amber)
Semi long shot venetted corners, taking in water and high rock. McAllister and Indian cautiously coming over same.
- (54) LAKE - (Day - amber)
Semi close-up of character of scene 52; raises gun, shoots.
- (55) LAKE - (Day - amber)
Semi long shot same set-up as scene 53. Indian dives over into lake and disappears, swimming under water to bank. McAllister ducks for cover.
- (56) LAKE - (Day - amber)
Close-up Jack watching, sees.
- (57) LAKE - (Day - amber)
Semi long shot venetted corners.

two outlaws. A ... points of concealment to get better angle on each other.

- (58) LAKE - (Day - amber)
Semi close-up of Indian at edge, deep water. He cautiously comes out water, looks quickly around, registers he sees.
- (59) LAKE - (Day - amber)
Through iris
Semi long shot shooting through iris, showing the outlaw that shot at Indian with back to camera cautiously sneaking.
- (60) LAKE - (Day - amber)
Semi close-up Indian cautiously turns from watching, makes sure he is not seen, draws knife, starts direction he saw character.
- (61) LAKE - (Day - amber)
Close-up Jack watching, sees.
- (62) LAKE - (Day - amber)
Semi long shot venetted corners. The two outlaws closing

up the distance between them and McAllister. They are sneaking from rock to rock, shooting. McAllister returning their fire. The Indian sneaking up on them.

- (63) LAKE - (Day - amber)
CLOSE-UP JACK makes move as though to draw six-shooter. Reconsiders, settles himself intently, watching.
- (64) LAKE - (Day - amber)
Close-up McAllister cautiously and hurriedly re-loading gun.
- (65) LAKE - (Day - amber)
Semi close-up of character that started to get McAllister. He is cautiously creeping to top rock. Shoot this scene down, showing edge of rock with character coming towards it.
- (66) LAKE - (Day - amber)
Close-up McAllister peeks over rock, shoots.

- (67) LAKE - (Day - amber)
Semi close-up character scene 65. Has head over rock, his hat whips off. He frantically falls back, glances back at hat, feels head, exaggerates his fear, registering extreme comedy fright.
- (68) LAKE - (Day - amber)
Close-up Jack registers he saw the antics of the character that got hat shot off, smiles.
- (69) LAKE - (Day - amber)
Semi close-up Indian slowly and cautiously sneaks through scene.
- (70) LAKE - (Day - amber)
Semi close-up character that started after Indian, shoots direction McAllister.
- (71) LAKE - (Day - amber)
Close-up McAllister registering bullet effect near him. He ducks for cover.

(72) LAKE - (Day - amber)
Semi long shot taking in character that shot at McAllister in scene 70, in foreground; the Indian sneaking up behind, jumps him. They start struggling.

(73) LAKE - (Day - amber)
Close-up Jack watching his eyes roving from struggling Indian to McAllister and the other character.

(74) LAKE - (Day - amber)
Semi close-up Indian and character struggling. Indian trying to get gun away from character. Character trying to get knife away from Indian. They have hold of each other's wrists.

(75) LAKE - (Day - amber)
Close-up Jack watching direction Indian and character, turns his gaze to character, shooting at McAllister.

(76) LAKE - (Day - amber)
Semi close-up character taking
reaction/McAllister.

(77) LAKE - (Day - amber)
Semi close-up McAllister registers he has been hit.

NOTE:- McAllister does not fall.
This just a flash.

(78) LAKE - (Day - amber)
Semi close-up character scene 76, cautiously peeks over tops of rocks, sees.

(79) LAKE - (Day - amber)
iris
Semi long shot shooting through iris, taking in McAllister's back towards camera. He is weak and weaving (just a flash)

(80) LAKE - (Day - amber)
Semi close-up character of scene 78. Registers a cruel smile of satisfaction; very deliberately starts to raise gun to shoot. Cut with gun half way up.

- (81) LAKE - (Day - amber)
Close-up Jack shoots direction character mentioned in scene previous.
- (82) LAKE - (Day - amber)
Semi close-up character mentioned in scene 80. He crumples his gun, exploding in upward position. He does sensational fall, possibly into lake.
- (83) LAKE - (Day - amber)
Close-up Jack looks from watching character he shot, turns gaze, sees
- (84) LAKE - (Day - amber)
Through iris
Semi long shot shooting through iris, showing Indian and character on top high rock, struggling.
- (85) LAKE - (Day - amber)
Semi close-up Indian and character in clinch. Character gives Indian's wrist jerk. Indian's knife is hurled loose from grip. The character and Indian push each other, fall apart. Indian going down. Character looking down at him, smiles, tells him
- (86) LAKE - (Day - amber)
Close-up character, looking down at Indian. A cruel smile. He speaks title to Indian:-
Title "YOU'VE LED THE POLICE AFTER ME FOR THE
LAST TIME."
- (87) LAKE - (Day - amber)
Close-up Indian. His brow wrinkled. He realizes it is all up with him (Just a flash)
- (88) LAKE - (Day - amber)
Semi close-up character. His smile dies. He registers hatred and deliberately starts to raise gun.

(89) LAKE - (Day - amber)
Close-up Jack looking direction character of scene previous, shoots.

(90) LAKE - (Day - amber)
Semi long shot taking in character, Indian and lake below. Character makes sensational fall, goes into lake, disappears under water. Indian quickly turns, looks down where character fell.

(91) LAKE - (Day - amber)
Semi long shot shooting down at lake with Indian in foreground, showing ripples from surface of water made sinking. No evidence in lake other than the ripples caused by the sinking body.

NOTE:- The two scenes above are worked as follows, as character goes into water and goes under, cut scene, switch to scene 91, have character out of water and scene. Throw large rock into water then grind scene. This will give effect that man sunk to bottom lake.

(92) LAKE - (Day - amber)
Semi long shot Jack comes on, stops, looks at policeman who is in foreground. He is laying on ground dying.

(93) LAKE - (Day - amber)
Close-up Jack looking down direction McAllister. Registers he sees the man is dying, turns, looks direction Indian calls

(94) LAKE - (Day - amber)
Semi close-up Indian quickly turns, registers surprise.

(95) LAKE - (Day - amber)
Close-up Jack nods to Indian to come.

(96) LAKE (Day amber)
Semi close-up Indian comes towards him, registering suspicion.

(97)	LAKE - (Day - amber) Semi close-up McAllister weakly looks up direction Jack. He registers he is dying.
(98)	LAKE - (Day - amber) Close-up Jack looking down at McAllister, turns gaze direction Indian.
(99)	LAKE (Day - amber) Semi longshot taking in Jack and McAllister. The Indian comes on. Jack stops him, starts to talk.
(100)	LAKE - (Day - amber) Close-up Jack speaks title, pointing to McAllister:-
Title	"AS A FRIEND, I'M WARNING YOU THAT I'M NOT RESPONSIBLE FOR HIS CONDUCT."

(101)	LAKE - (Day - amber) Close-up Indian speaks title:-
Title	"ME KNOW -- YOU SAVE INJUN -- INJUN YOUR FRIEND."

(102)	LAKE - (Day - amber) Semi close-up McAllister, weakly turns, looks up, registers he heard Indian speak title. Glances from direction Indian to Jack, who comes into scene. The Indian comes in, kneels beside McAllister. Jack on other side. They lift McAllister up. He tries to talk. Weakly falls back.
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(103)	LAKE - (Day - amber) Close-up Jack looking down at McAllister, lifts his gaze in direction Indians, speaks title:-
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Title	"WHERE WERE YOU GOING?"
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(104)	LAKE - (Day - amber) Close-up Indian speaks title. First glancing at McAllister, then to Jack:-
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Title	"ME NO TELL."
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(105) LAKE - (Day - amber)
Semi close-up Jack, Indian and McAllister. McAllister makes move talking to Jack. Speaks title:-

Title "WHY DO YOU ASK?"

As title finishes, Jack speaks title:-

Title "I WAS WONDERING WHY THEY TRIED TO STOP YOU."

As title finishes, McAllister goes, limp, recovers himself and making a supreme effort, weakly speaks title:-

Title "WE WERE HEADING FOR BROKEN BOW TRADING POST
TO"

McAllister does not get to finish title, he gasps, goes limp, dies. Jack feels his breast, looks up at Indian. Indian sorrowfully shakes head. They lay him down. Jack and Indian start to get to rise.

(106) LAKE - (Day - amber)
Semi long shot Jack and Indian get to their feet. Jack puts hand on Indian's shoulder and indicating McAllister, tells him we will bury him. They pick McAllister up and carry him out of scene towards lake in distance.

FADE OUT.

Title FADE IN
ACROSS THE BORDER.

FADE OUT.

(107) WESTERN STREET - (Day - amber)
FADE IN
Long shot of street, general ad lib. business of atmosphere, characters, cowboys riding through street etc. In front of Sheriff's office are several characters watching Sheriff that rode to monument and spoke title in scene 7. Run scene 10 feet in the car, after FADE IN and lap dissolve to semi close-up of group in front of Sheriff's office. The Sheriff's horse is tied to rack.

(108) WESTERN STREET - (Day - amber)
Semi close-up Sheriff and Deputy. Sheriff gives Deputy instructions then starts direction horse.

(109) WESTERN STREET - (Day - amber)
Semi long shot Sheriff and Deputy lap action scene previous. Deputy goes back to characters side building, and watches Sheriff who rides away. As Sheriff starts to exit, the characters start to question the Deputy.

(110) WESTERN STREET - (Day - amber)
Semi close-up Deputy and characters. Character indicating direction Sheriff went, asks where the Sheriff is going. The Deputy speaks title:-

Title "HE IS GOING TO CANADA TO GET THE MOUNTED POLICE TO ARREST JACK HAMPTON."

As title finishes, the characters exchange glances. One of them turns to the Deputy, speaks title:-

Title "I SURE FEEL SORRY FOR JACK'S MOTHER."

As title finishes, the Deputy nods, turns, exits to office. The characters start talking among themselves.

(111) LAKE-- (Day - amber)
Semi long shot shooting out to Lake showing in foreground a newly made grave; in foreground the canoe that the characters that fought McAllister. In background, Jack and Indian discovered on finishing grave. Jack shakes hand of Indian. Indian exits. Jack goes to canoe, gets in it, exits down Lake in opposite direction than Indian took.

(112) MONUMENT - (Day - amber)
Semi long shot Sheriff rides up to monument

... registers he cannot go that way, exits along ...
from camera into brush.

(113) LAKE - (Day - amber)
Semi long shot Indian in canoe, paddles through scene. Goes through scene in different direction than Jack goes in, following scene.

(114) LAKE - (Day - amber)
Semi long shot Jack in canoe goes through scene. FADE OUT.

Title FADE IN THE LAW. FADE OUT.

(115) EXT. N.W.M. POLICE STATION - (Day - amber)
FADE IN through iris
Semi close-up fade in through iris in front Northwest mounted Police station of the Inspector of Police. He is listening to a character outside iris. Hold scene 5 feet and open iris taking in character. The character registering excitement and wrath, speaks title:-

Title "THEY BURNED MY CABIN. I DEMAND THEIR ARREST!"

As title finishes, the Inspector speaks title, reassuringly:-

Title "THERE'S AN OFFICER AFTER THEM. AN INDIAN REPORTED THE FIRE THREE DAYS AGO."

As title finishes, the character starts to leave Inspector, turns to go into post. He and character suddenly stop, look, see.

(116) EXT. N.W.M.POLICE STATION - (Day - amber)
Through iris
Semi long shot showing cutting scene in action, showing the mounted policeman that left scene 20, coming towards camera, driving, two hard-looking characters before him. They are handcuffed. (Just flash).

(117) EXT. N.W.M.POLICE STATION - (Day - amber)
Semi close-up Inspector and character. They turn, glance at each other. The character indicating on-coming prisoners, speaks title:-

Title "THAT'S THEM!—THEY'RE TWO OF CHICK RAWLIN'S GANG!"

As title finishes, Inspector nods. He and character turn direction on-coming prisoners. Character in rage, rushes out direction prisoners.

(118) EXT. N.W.M.POLICE STATION - (Day - Amber)
Semi long shot taking in station. Indians and Canadian characters running into scene from all directions. Mounties discovered on. Have prairie schooner for atmosphere in background. The character of scene previous rushes out station

to jump prisoners. The police jerk him off. Make the one of general excitement. Inspector disperses crowd, sends prisoners into station. Watches them start.

(119) EXT. N.W.M.POLICE STATION - (Day - amber)
Semi close-up Inspector watching after prisoners, turns, looks, sees

(120) EXT. N.W.M.POLICE STATION - (Day - amber)
Through iris
Semi long shot shooting through iris, showing the Sheriff from Montana riding hard towards camera.

(121) EXT. N.W.M.POLICE STATION - (Day - amber)
Semi close-up Inspector folds arms, waits arrival on-coming Sheriff.

(122) EXT. N.W.M.POLICE STATION - (Day - amber)
Semi long shot taking in station. Inspector standing with arms folded. Sheriff rides in dismounts, shakes hands with Inspector. They start to talk.

(123) WOODS - (pretty shot) - (Day - amber)
Semi long shot Indian that left Jack at Lake, runs through scene.

(124) LAKE - (Day - amber)
Semi long shot Jack paddles to shore, beaches canoe, exits.

(125) LAKE - (Day - amber)
Semi long shot on high point, overlooking Lake. Discovered around campfire, are two saddle horses, picketed seated around campfire are two characters dressed as cowboys. They are a hard looking pair. One of them, the domineering type, is rather neatly dressed. They are eating, lap dissolve, to semi close-up of them. The weaker character speaks title:-

Title "THEY SAID THEY WOULD COME BY CANOE."

As title finishes, the listener turns away in thought.

Title

CHICK RAWLINS,

(126) LAKE - (Day - amber)
Close-up Chick studying. Registers what he is going to do, turns to companion, gives him glance, turns gaze towards fire (in thought).

(127) LAKE - (Day - amber)
Semi close-up Chick and companion. Companion looking at Chick, asks him what he is going to do. Chick turns, looks at companion, makes decision, answering, speaks title:-

Title "THEY SHOULD HAVE BEEN HERE YESTERDAY.
YOU WAIT AND BRING THEM TO BROKEN BOW
TRADING POST. I'LL MEET YOU THERE."

As title finishes, Chick starts to rise.

(128) LAKE - (Day - amber)
Semi long shot Chick laps action scene previous, gets up, takes saddle, goes to horse, starts to saddle up.

(129) EXT. N.W.M. POLICE STATION - (Day - amber)
Semi close-up of Sheriff and Inspector sitting in front station. Inspector talking, asks Sheriff to tell whole story. Sheriff speaks title:-

Title

"I PLACED HIM IN JAIL ON A WARRANT FOR MURDER."

As title finishes, Sheriff pauses. Inspector nods "go on."
Sheriff speaks:-

Title

"AND LATER I WAS ON THE STREET AND SAW---"

FADE OUT.

(130)

WESTERN STREET - (Day - amber)

FADE IN

Semi close-up Sheriff and old character cowman talking. Cowman talking. They both laugh. Sheriff slaps cowman on back. Both start to exit different directions. Sheriff suddenly stops, His eyes open wide. He sees

(131)

WESTERN STREET - (Day - amber)

Through iris

Semi long shot centering side jail window with saddle horse under window. Jack dropping out of window onto horse. A character disappearing running away from horse around building. Jack lands on horse, wheels, makes hurried exit.

(132)

WESTERN STREET - (Day - amber)

Semi close-up Sheriff jerk gun, starts to shoot.

(133)

WESTERN STREET - (Day - amber)

Long shot shooting through venetted corners, taking in sides of buildings with fence between. Jack riding hard away from camera. Bullets kicking up dust around horses heels. Horse jumps fence. He and rider exit out of scene, riding hard.

(134)

WESTERN STREET - (Day - amber)

Semi close-up Sheriff takes down smoking gun and yelling to cowboys runs out of scene. FADE OUT

(135)

EXT. N.W.M.POLICE STATION - (Day - amber)

FADE IN

Semi close-up of Sheriff and Inspector talking. As scene fades in, the Sheriff is talking, pauses. Inspector nods
Sheriff speaks title:-

Title

"I ORGANIZED A POSSE AND FOLLOWED HIM TO THE BORDER. MY REPUTATION IS AT STAKE. I WANT YOU TO HELP ME BRING HIM BACK."

As title finishes, Inspector asks question, speaking title:-

Title

"WHO SWORE OUT THE WARRANT?"

	Sheriff answering speaks title:-
Title	"CHICK RAWLINS."
	As title finishes, Inspector registers surprise. Speaks title repeating the name:-
Title	"CHICK RAWLINS?"
	As title finishes, Sheriff nods "yes." Inspector becomes intensely interested, leans closer to Sheriff, is about to speak. Suddenly his attention is drawn off scene. He and Sheriff look. Inspector gets to feet, so does Sheriff.
(136)	EXT. N.W.M.POLICE STATION - (Day - amber) Semi long shot Inspector and Sheriff lapping action of scene previous. Get to their feet. Indian runs in, goes to Inspector, gives glance at Sheriff's star, speaks title to Inspector:-
Title	"THEY KILL McALLISTER. STINGER COME STOP HIM, KILL ME."
	As title finishes, Sheriff speaks title:-
	Indian answering, speaks title:-
Title	"HIM COWBOY, HAVE NO HAT, WEAR WHITE SHIRT. MAYBE SO GO TO BROKEN BOW. HIM GO AWAY IN CANOE."
	As title finishes, Sheriff excitedly speaks title:-
Title	"THAT'S JACK HAMPTON."
	As title finishes, Inspector gives Sheriff look of annoyance, turns to Indian, speaks title:-
Title	"WHO KILLED McALLISTER?"
	Indian speaking title, answers:-
Title	"DON'T KNOW NAME. HIM ONE OF CHICK RAWLINS' GANG."
	As title finishes, Inspector turns, glances at Sheriff who registers surprise. Inspector hurriedly gives Indian instructions to get Officer and pack outfit ready to hit the trail. Indian runs out of scene. Inspector and Sheriff registering excitement, engage in earnest conversation.
(137)	WOODS (Day - amber) Semi long shot Jack walking hurriedly, goes through scene.

	0
(138)	EXT. N.W.M.POLICE STATION - (Day - amber) Semi-close-up of Inspector and Sheriff. Inspector talking, speaks title:-
Title	"RAWLINS MAY BE RESPECTED ON YOUR SIDE OF THE BORDER, BUT OVER HERE IS KNOWN AS AN OUTLAW."
	As title finishes, Sheriff asks title:-
Title	"WHY?"
	Inspector answering, speaks title:-
Title	"HE HEADS A GANG THAT DO NOT STOP AT MURDER. I TRIED TO GET SECRET INFORMATION AND SENT A WOMAN DETECTIVE TO BROKEN BOW. SHE HAS DISAPPEARED."
	As title finishes, the information staggers the Sheriff. He does not know what to say, and reluctantly speaks title:-
Title	"I'LL GO TO BROKEN BOW WITH AN OFFICER."
	As title finishes, Sheriff and Inspector exit.

(139)	WOODS - (Day - amber) Semi long shot Chick rides hurriedly through scene.
(140)	EXT. N.W.M.POLICE STATION (Day - amber) Semi long shot Sheriff and N.W.M.Policeman mounted. Policeman leading pack horse. Inspector and characters watch them as they ride out of scene. FADE OUT
Title	FADE IN THE STORM. FADE OUT. NOTE:- We fade in this title (rain and lightning effect) and fade in and out over same, the title.
(141)	STUDIO LOT (Night - blue) FADE IN Semi long shot Jack sitting at fire. The rays illuminating his face. The wind is blowing. Lightning flashing. Lap dissolve to close-up of Jack. He looks up at sky. A few drops of rain start falling. He edges closer to fire.

(142) STUDIO LOT (Night - blued)
Semi long shot Sheriff and Mounsey in camp. They have tent up, their saddle horses and pack horses tied to trees. They are sitting in front of tent in foreground. A big fire is going. The lightning is flashing. It is raining. They register the rain is falling to fast for them. They take shelter in tent.

(143) STUDIO LOT (Night - blued)
Semi close-up Jack. He is standing by fire wondering where he will find shelter. Looks, sees

(144) STUDIO LOT (Night - blued)
Semi close-up of a limb of a tree, swaying showing the velocity of the wind and the terror of the storm. The rain is falling and lightning flashing.

(145) STUDIO LOT (Night - blued)
Semi close-up Jack shivers. He is wet and getting cold, turns his gaze in different direction.

(146) STUDIO LOT (Night - blued)
Semi long shot of tree. Lightning flashing rain coming down, wind blowing a gale. Lightning hits tree, it splits in two. Part of it crashing to ground.

NOTE:—In making this shot it can be made very effective by having tree split and wired on, and loaded with flash powder to explode at given signal. Flash lightning, cut wire and pull electrical battery on flash powder and after negative is developed, have streak lightning made on negative with pen so it will hit point of explosion.

(147) STUDIO LOT (Night - blued)
Semi close-up Jack turns from looking at tree that was hit by lightning, looks around for place of shelter, registers he sees

(148) STUDIO LOT (Night - blued)
Long shot of cabin. The lights streaming out of windows. The flashes of lightning illuminating the outline of house. The rain pouring down. In making this shot, make frame for pictures by having branches in foreground and train wind ma-

chine on them to register the velocity of the wind.

(149) STUDIO (Night - blue)
Semi close-up Jack starts direction of cabin.

(150) EXT. CABIN (Studio lot) - (Night--blue)
INT.
Semi long shot cabin. Lap dissolve to long shot of interior. It is crude interior. Bed in one corner. Cook stove in other. A crude cradle in evidence. Seated by table is an old man (blacksmith type, a man about 50 years old) on his knee, is sitting a little girl about five years old. The old man is reading stories from a child's book.

(151) STUDIO LOT (Night-blue)
Semi long shot Jack comes through rain, wind and lightning. Exits.

(152) INTERIOR BLACKSMITH'S CABIN (night - amber)
Semi close-up of old man and little girl. He finishes reading a page, says to little girl "ain't that funny?" She nods, smiles, nestles closer to him. He looks at her, registering deep affection. Turns to book, starts to read.

(153) EXT. BLACKSMITH'S CABIN (Night - blue)
Semi close-up Jack comes to door, knocks on same.

(154) INTERIOR BLACKSMITH'S CABIN (Night - amber)
Semi close-up Blacksmith and little girl. The blacksmith reading. He and girl register they heard knock. Look direction door.

(155) EXT. BLACKSMITH'S CABIN (Night - blue)
Close-up Jack's hand knocking on door.

(156) INTERIOR BLACKSMITH'S CABIN (Night - amber)
Semi close-up Blacksmith and little girl. Blacksmith lays down little girl, hitches his six-shooter around, says "come in."

(157) EXT. BLACKSMITH'S CABIN (Night - blued)
Semi close-up Jack registers he heard invitation, goes in thru door.

(158) INT. BLACKSMITH'S CABIN (Night - amber)
Long shot taking in full set. Blacksmith and little girl as in scene 156. As Jack opens door, the wind forces a swirl of rain to come in. Jack hurriedly closes door, stands with back to same.

(159) INTERIOR BLACKSMITH'S CABIN (Night - amber)
Close-up Blacksmith eyes Jack, questioning and suspicious look (Just flash).

(160) INTERIOR BLACKSMITH'S CABIN (Night - amber)
Close-up Jack looking direction blacksmith, speaks title:-

Title "CAN I HAVE SHELTER HERE UNTIL THE STORM
IS OVER?"

(161) INT. BLACKSMITH'S CABIN (Night - AMBER)
Close-up of blacksmith. He eyes Jack from head to foot. Registers he is satisfied with inspection. Speaks title:-

"DON'T TORN STRANGERS AWAY. I'LL GET
YOU SOME DRY CLOTHS."

As he finishes title, he starts for clothes, indicating for Jack to follow.

(162) INT. BLACKSMITH'S CABIN (Night - amber)
Long shot Blacksmith laps action scene previous, goes to wall. The little girl following him. Jack crosses over to Blacksmith. Blacksmith hands Jack clothes.

(163) STUDIO LOT—SHERIFF'S CAMP (Night - blued)
Semi long shot of tent. Have light in tent. Rain falling, wind blowing. Lap dissolve to interior tent. Sheriff and Inspector talking and preparing to turn in. They are taking off their boots. Have blankets spread on ground.

Title THE BROKEN BOW SALOON.

(164) EXT. SALOON (Night - blued)
Semi long shot of log saloon. Over door is sign "Broken Bow Saloon." At hitch rack in front saloon is tied two saddle horses. The rain, wind and lightning is in evidence. A character comes out saloon, exits down street, as Chick Rawlins rides in, dismounts, enters saloon. Lap dissolve to long shot, taking in full set. As dissolve comes in, it discovers Chick on walking to bar. He goes to bar. Dancing and ad lib. business of characters going on. At bar is a

flashily dressed gambler type with hat off. The proprietor of dance hall. He is the character Chick goes up to.

(165) INT. SALOON - (Night - amber)
Semi close-up Chick and Proprietor. They are greeting each other. Proprietor calls bartender. Orders drinks brought to table. He and Chick exit.

(166) INT. SALOON - (Night - amber)
Semi long shot of Chick and bartender go to table. Ad lib character atmosphere in this shot. Chick and proprietor sit down, start to talk.

(167) INT. SALOON - (Night - amber)
Semi close-up at bar. Bartender with tray and glasses pointing direction Chick and proprietor. Tells waiter to take tray to them. A dance hall girl comes in, looks direction bartender, points, smiles, exits after boy in same direction.

(168) INT. SALOON - (Night - amber)
Semi close-up of Chick and proprietor. Chick speaking, says title:-

Title "HOW IS BUSINESS?"

As title finishes, Proprietor answering, says title:-

Title "FINE! OUR GAMBLERS CLEANED UP BIG THIS WEEK."

As title finishes a suggestion of a smile spreads Chick's face. He is about to answer when waiter comes on with girl. Waiter lays down glasses. Girl leans over...Chick, kisses him, registering she is glad to see him. Is about to sit down. Chick roughly orders her away. She gives him hard look and exits. Chick leans over to proprietor, speaks title:-

Title "I LEARNED THAT THE MOUNTED POLICE ARE DETERMINED TO GET US. WE BETTER HELL OUT AND MOVE FURTHER NORTH."

As title finishes, gambler gives surprised look, turns away, gives thought, turns back to Chick, tells him, perhaps, he is right. They engage in conversation.

(169) INT. BLACKSMITH'S CABIN (Night - amber)
Semi long shot Jack has on one of blacksmith's old sleeveless black shirts and dry overalls. The blacksmith is putting on rain coat. He speaks title to little girl:-

Title "YOU STAY WITH THE MAN WHILE DADDY LOCKS UP THE SHOP."

As title finishes, little girl nods "all right." Blacksmith goes to exit, stops at door, turns direction Jack.

(170) INT. BLACKSMITH'S CABIN (Night - amber)
Semi close-up Blacksmith at door, speaks title:-

Title "I'LL DROP IN AT THE BROKEN BOW AND BRING BACK SOMETHING."

(171) INTERIOR BLACKSMITH'S CABIN (Night - amber)
Close-up Jack with suggestion of a smile, registers "all right."

(172) INT. BLACKSMITH'S CABIN (Night - amber)
Semi long shot Blacksmith opens door. Wind and rain come in. Blacksmith exits. Jack sits down. Little girl comes to him sits on his knee.

(173) INT. BLACKSMITH'S CABIN (Night - amber)
Semi close-up Jack and little girl. She nestles up to Jack; in turning, she registers she sees something, turns, calls, Jack's attention, telling him to watch her kitty. They both look and see.

(174) INT. BLACKSMITH'S CABIN (Night - amber)
Semi close-up little girl and Jack. She turns to him, laughs, then sobering speaks title:-

Title "MISTER, TELL ME A BEAR STORY."

Jack smiles and with pretended seriousness starts to tell her story. Her eyes open wide. Jack smiles and starts to relate story of bear.

(175) (scene scratched out in original script)

(176) INT. SALOON (Night - amber)
Semi close-up Chick and Proprietor at table as in scene 168. Proprietor speaks title:-

Title "DID JACK RAWLINS DISCOVER THERE IS GOLD ON HIS LAND?"

Chick answering, speaks title:-

Title "NO, I TRIED TO BUY THE RANCH. HE REFUSED TO."

As title finishes, the Proprietor turns away, registering disappointment.

- (177) INT. SALOON (Night - amber)
Close-up Chick looking direction Proprietor (Flash).
- (178) INT. SALOON (Night - amber)
Close-up Proprietor from Chick's angle. He registers disappointment. (Flash)
- (179) INT. SALOON - (Night - Amber)
Close-up of Chick. Registers smile of satisfaction, calls to Proprietor.
- (180) INT. SALOON - (Night - amber)
Close-up Proprietor registering he is sore. Slowly turns gaze back direction Chick.

- (181) INTERIOR SALOON - (Night - amber)
Semi close-up of Chick and Proprietor. Prop. turns to Chick. Chick smiling reassuringly, speaks title:-
- Title "DON'T WORRY. WE FRAMED ON HIM AND GOT HIM IN JAIL."
- As title finishes, the Proprietor brightens up, speaks title:-
- Title "HOW?"
- Chick starts to tell, speaks title:-
- Title "WE WERE STANDING IN FRONT OF THE SALOON AND——"

FADE OUT

- (182) EXT. SALOON WESTERN STREET (Day - amber)
FADE IN
Semi close-up of Chick, Sheriff and two of Chick's gang talking suddenly. Register they hear argument, turn, look.
- (183) EXT. SALOON, WESTERN STREET (Day - amber)
Semi long shot taking in Chick and group and Jack and rancher arguing. The rancher, a big, burly man. He is jesticulating wildly and is telling in strong language what he thinks of Jack.

(184) EXT. SALOON, WESTERN STREET (Day - amber)
Semi close-up of Chick, Sheriff and other two men looking di-
rection Jack. (Just flash).

(185) EXT. SALOON, WESTERN STREET (Day - amber)
Semi close-up of Jack and ranchman from Chick's angle. They
are in heated argument. Jack speaks title:-

Title "I DON'T MEND YOUR CATTLE USING MY WATER GAP,
BUT I DO OBJECT TO YOUR MEN DRIVING MY STOCK
AWAY TO MAKE ROOM FOR YOURS."

As title finishes, the ranchman flies into a rage and yells
title at Jack:-

Title "YOU DO, EH? WELL, IF YOU DON'T WATCH YOUR-
SELF, WE'LL DRIVE YOU OUT, TOO!"

As title finishes, Jack looks at him. Ranchman speaks:- "And
you know what I mean, Jack Rawlins?" (This is not a title).

(186) EXT. SALOON, WESTERN STREET (Day - amber)
Semi close-up of Chick, Sheriff and other two men looking

direction of Jack. (Just a flash)

(187) EXT. SALOON, WESTERN STREET (Day - amber)
Semi close-up of Jack and ranchman. Ranchman abusing Jack.
Jack who has been cool and collected up to this point, raises
hand and pointing at ranchman starts to speak.

(188) EXT. SALOON, WESTERN STREET (Day - amber)
Close-up Jack pointing finger at Ranchman, speaks title:-

Title "I'M IN THIS COUNTRY TO STAY. YOU AND YOUR
GANG DON'T NEED TO POSTPONE TRYING TO RUN
ME OUT."

(189) EXTERIOR SALOON, WESTERN STREET (Day - amber)
Semi close-up of Jack and ranchman. As title finishes, the
ranchman hits Jack. They clinch, start fighting.

(190) EXT. SALOON, WESTERN STREET (Day - amber)
Semi close-up Chick, Sheriff and two other characters look-
ing direction fight. Sheriff exits that direction.

(191)A EXT. SALOON, WESTERN STREET (Day - amber)
Semi long shot of Sheriff comes from group. Jack knocks down rancher. He gets up. Jack hits him again. He goes down, falls near approaching Sheriff. Draws gun. Sheriff grabs him. He tries to get at Jack. Chick and gang gather around Sheriff. Sheriff orders Jack away. Jack starts, comes closer to Ranchman, starts to speak to him.

(191)B EXT. SALOON, WESTERN STREET (Day - amber)
Close-up Jack speaks title to rancher:-

Title "THIS DON'T SETTLE IT, BUCK WILLIAMS,
THE NEXT TIME WE MEET THE LAW WON'T
BE THERE TO INTERFERE."

As Jack finishes title, he starts to go.

(192) EXT. SALOON, WESTERN STREET (Day - amber)
Semi long shot taking in group. Jack laps action scenes previous, exits. They watch him off scene. Ranchman turns to Sheriff, starts to speak:-

(193) EXT. SALOON, WESTERN STREET (Day - amber)
Semi close-up Rancher and Sheriff. Chick and the two men. Rancher speaks title to Sheriff:-

Title "REMEMBER YOU HEARD THAT TALK-T, SHERIFF."

As title finishes, Chick and the two men exchange glances and nudge each other. Ranchman exits. FADE OUT.

(194) INTERIOR SALOON (Night - amber)
FADE IN
Semi close-up Chick and Proprietor as in scene 181. Chick speaks title:-

Title "AND TWO DAYS LATER, WE RODE TO THE SHERIFF'S
OFFICE AND-----"

FADE OUT

(195) EXT. SHERIFF'S OFFICE, WESTERN STREET (Day - amber)
FADE IN

Semi long shot taking in front of Sheriff's office. The Sheriff sitting out in front talking to character. Chick and his two men hurriedly ride in, registering excitement, up to Sheriff, who gets to his feet. Chick starts

to talk.

(196)

EXT. SHERIFF'S OFFICE, WESTERN STREET (Day - amber)
Semi close-up of group. Chick talking, speaks title:-

Title

"SOMEONE KILLED BUCK WILLIAMS. WE FOUND
HIM AT JACK RAWLINS' WATER GAP."

As title finishes, Sheriff glances from one to the other,
speaks title:-

Title

"WHO DO YOU SUSPECT?"

As title finishes, Chick answering, speaks title:-

Title

"DON'T YOU REMEMBER HEARING JACK RAWLINS
THREATEN HIM?"

As title finishes, Sheriff starts to turn in thought.

(197)

EXT. ST

Close-up Sheriff turns away, wrinkles brow in thought.
FADE OUT.

(198)

EXT. SALOON, WESTERN STREET (Day - amber))

FADE IN

Semi close-up of Jack, ranchman and Sheriff. Chick and the
two men as in scene 191. Jack speaks title:-

Title

"THIS DON'T SETTLE IT, BUCK WILLIAMS.
THE NEXT TIME HE LIES, THE LAW WILL BE MADE TO
INTERFERE."

As title finishes, Jack starts to turn. FADE OUT.

(199)

EXT. SHERIFF'S OFFICE, WESTERN STREET (Day - amber)

FADE IN

Close-up Sheriff as in scene 197. As scene fades in, he
turns towards Chick.

(200)

EXT. SHERIFF'S OFFICE, WESTERN STREET (Day - amber)

Semi close-up group as in scene 196. Sheriff speaks title:

Title

"IT LOOKS LIKE JACK RAWLINS HAD SOMETHING
TO DO WITH IT."

Title

As title finishes, Chick speaks title:-

"I'LL SWEAR OUT A WARRANT FOR HIS ARREST.
WE HEARD HIM THREATEN WILLIAMS."

As title finishes, Chick's two companions sanction Chick's title. Sheriff says "all right." Tells them to come into his office. They all turn, enter building. FADE OUT.

(201)

INT. SALOON (Night - amber)
FADE IN

Semi close-up of Chick and Proprietor, as in scene 194. As scene fades in, he is talking and speaks title:-

Title

"AND WE WENT WITH THE SHERIFF AND GOT HIM."

As title finishes, the Proprietor glances around to make sure no one is listening, leans closer to Chick, speaks:-

Title

"WHO KILLED HIM?"

As title finishes, Chick "cold eyes" P.

(202)

INT. SALOON (Night - amber)

Close-up of Chick looking direction Proprietor. A cool stare (Just flash).

(203)

INT. SALOON (Night - amber)

Close-up of Proprietor, looking questionally at Chick (just flash)

(204)

INT. SALOON (Night - amber)

Close-up of Chick. A cold smile spreads his face. He winks significantly.

(205)

INT. SALOON (Night - amber)

Close-up Proprietor gets over he understands the significance of the wink; nods head "I understand." Turns, starts to talk to Chick.

- (206) INT. SALOON (Night - amber)
Semi close-up of Chick and Proprietor. Prop. lapping action scene previous, starts to talk to Chick.
- (207) SHERIFF'S CAMP - (STUDIO LOT) - (Night - Blue)
Semi close-up of Sheriff and policeman inside tent asleep. Have lantern burning. Register the wind and storm against tent, canvas flopping. Rain leaking through. Lightning flashing.
- (208) INT. BLACKSMITH'S CABIN (Night - amber)
Semi close-up of Jack and little girl. Jack is talking to her. She is sitting on his knee. She is drowsy and sleepy. Jack turns, glances at girl, sees child yawn, asks her if she wants to go to bed. Child nods "yes." He carries her over to cot, goes to lay her down. She tells him she wants to say her prayers. She kneels down, starts to say them.
- (209) INT. BLACKSMITH'S CABIN (Night - amber)
Close-up Jack looking down, sees.
- (210) INT. BLACKSMITH'S CABIN (Night - amber)
Semi close-up of little girl from Jack's angle, saying her prayers.
- (211) INT. BLACKSMITH'S CABIN (Night - amber)
Close-up Jack smiles, registering he feels the innocence of the child.
- (212) INT. BLACKSMITH'S CABIN (Night - amber)
Semi close-up Jack and little girl. She gets up. Takes off her slippers, kisses Jack "good night." He starts to put her to bed.
- (213) INT. BLACKSMITH'S CABIN (Night - amber)
Semi long shot Jack wraps covers over child, looks down at her, then crosses over to fire; sits down looking into fire.

(214)

INT. BLACKSMITH'S CABIN (Night - amber)
Close-up Jack turns, looks direction little girl; sees.

(215)

INT. BLACKSMITH'S CABIN (Night - amber)
Semi long shot from Jack's angle. Little girl asleep in bed.
(Just flash)

(216)

INT. BLACKSMITH'S CABIN (Night - amber)
Close-up Jack smiles and as he slowly turns away, his gaze, his face saddens then slowly a slight suggestion of a smile as the memories of his childhood days come back to him.
FADE OUT.

Title

MEMORIES BROUGHT BACK BY THE GOOD-NIGHT
KISS OF A CHILD.

(217)

FADE IN
Semi long shot of plain old ranch bedroom. Hanging on bed is boy's chaps, candle lit on table. Sweet-faced old lady sitting by bed. Her hair is dark. (This same lady after wards on last part of story, has aged and is grey-haired. It is Jack's mother.) Kneeling down saying "Good-night" prayers, is boy ten years old. It is Jack as a boy (will double Marvin for this part). As prayer finishes, boy kisses mother "good-night," gets in bed. Mother starts to tuck in covers. FADE OUT.

(218)

INT. BLACKSMITH'S CABIN - (Night - amber)
FADE IN
CLOSE-UP Jack as in scene 216. As we fade in, he smiles at the memory, turns, looks direction bed, registers affection for children. He registers he hears noise at door, starts to stand.

(219)

INT. BLACKSMITH'S CABIN (Night - amber)
Long shot taking in door and Jack. Jack laps action scene previous, stands watching door, placing hand on gun. Door opens, rain and wind comes in. Blacksmith comes on, takes off rain coat, looks at child, smiles. Crosses to Jack, they sit down.

(220) INT. BLACKSMITH'S CABIN (Night - amber)
Semi close-up Jack and blacksmith. Blacksmith speaks title:-
Title "THERE'S A BIG CROWD AT THE SALOON TONIGHT."

As title finishes, Jack nods "is that so?" Blacksmith reaches in pocket and takes out bottle of whiskey and offers Jack a drink. Jack refuses. Blacksmith takes drink, puts bottle away, speaks title:-

Title "IT'S NONE OF MY BUSINESS WHO YOU ARE, BUT
IF YOU ARE LOOKING FOR WORK, I HAVE A JOB
FOR YOU."

As title finishes, Jack asks "what doing?" Blacksmith answering, speaks title:-

Title "HELPING ME IN THE BLACKSMITH SHOP."

As title finishes, Jack thanks him, agrees to take job. Blacksmith nods "O.K." and indicating cot, speaks title:-

Title "WHEN YOU'RE READY, STRANGER, YOU CAN BED
DOWN ON THE COT."

As title finishes, blacksmith starts to exit.

long shot Blacksmith laps action scene previous, gets up, goes to bed, Jack watches him. Slowly gets up, goes to cot, sits down.

(222) INT. BLACKSMITH'S CABIN (Night - amber)
Semi close-up Jack sitting down, starts to pull off boot, stops, thinks. FADE OUT

(223) EXT. JACK'S RANCH HOUSE (Day - amber)
FADE IN
Semi long shot taking in front ranch house. Jack's mother. Same woman as in scene 217. She has aged and her hair is very grey. She is sitting on porch knitting. As scene fades in, Jack rides in, dismounts, goes up, kisses mother.

(224) EXT. JACK'S RANCH HOUSE (Day - amber)
Semi close-up Jack and mother register deep affection for each other. Mother looks off scene, calls Jack's attention, he looks. They see.

(225) EXT. JACK'S RANCH HOUSE (Day - amber)
Semi long shot through venetted corners, showing the Sheriff, Chick and two men that were in street sequence coming towards camera.

(226)

EXT. JACK'S RANCH HOUSE (Day - amber)

Semi close-up Jack and other. Mother turns, speaks title:-

Title

"JACK IS THERE ANYTHING WRONG?"

As title finishes, Jack assures her there is not. They both turn, look back at horsement.

(227)

EXT. JACK'S RANCH HOUSE (Day - amber)

Semi long shot taking in Jack and mother and horsemen. They ride up, dismount. They all go up to Jack. Sheriff starts to talk.

(228)

EXT. JACK'S RANCH HOUSE (Day - amber)

Semi close-up of group as in scene previous. Sheriff talking, speaks title:-

Title

"I HAVE A WARRANT FOR YOUR ARREST."

As title finishes, mother grabs Jack as he goes to Jack coolly asks Sheriff "what?"

Title

"YOU ARE UNDER SUSPICION OF HAVING KILLED BUCK WILLIAMS."

As title finishes, Jack asks Sheriff, speaking title:-

Title

"WHO SWORE OUT THE WARRANT?"

Sheriff answering, speaks title:-

Title

"CHICK RAWLINS."

As title finishes, Jack turns, looks at Chick with cool, steady stare.

(229)

EXT. JACK'S RANCH HOUSE (Day - amber)

Close-up Jack looking direction Chick. Coolly studying him. (Just a flash)

(230)

EXT. JACK'S RANCH HOUSE (Day - amber)

Close-up Chick, registers guilt, tries to outstare Jack. (Just a flash)

(231)

EXT. JACK'S RANCH HOUSE (Day - amber)

Close-up Jack registering suppressed anger, speaks title:-

Title

"YOU LIE!— THIS IS A FRAME-UP."

(232) EXT. JACK'S RANCH HOUSE (Day - amber)
Close-up of Chick registering forced anger, speaks title:-

Title "YOU HAD TROUBLE WITH BUCK WILLIAMS. WE
HEARD YOU THREATEN HIM, AND WE ARE GOING
TO MAKE YOU PROVE YOU DID NOT KILL HIM."

(233) EXT. JACK'S RANCH HOUSE (Day - amber)
Semi close-up of group as in scene 228. Jack lunges at Chick.
Sheriff grabs him and covers him with gun. Reaches down,
takes Jack's gun. Mother frantically holds onto Jack. Sher-
iff orders Jack to come with him. Jack reassures mother. She
cries. Jack kisses her. Sheriff starts to lead Jack away.
FADE OUT.

(234) INT. BLACKSMITH'S CABIN (Night - amber)
FADE IN
Semi close-up Jack as in scene 222. As scene fades in, Jack
slowly shakes head, gives sigh slowly turns, looks direction
of blacksmith, turns back, studies, looks at candle on table,
starts to get up.

(235) INT. BLACKSMITH'S CABIN (Night - amber)
Semi long shot Jack laps action scene previous, gets up,
crosses to table, blows out light, goes back to couch, lays
down. FADE OUT.

Title FADE IN
AFTER THE STORM.
FADE OUT.

(236) FADE IN
SUNRISE
FADE IN through iris of sunrise. As scene full in, open
iris, and iris out

(237) WOODS BEAR VALLEY (Day - amber)
Iris in
Semi long shot Iris in on Sheriff and mounted policeman com-
ing towards camera. They exit.

Title BROKEN BOW TRADING POST,
A SETTLEMENT WHERE EACH MAN WAS HIS OWN
LAW, AND THE SIX-SHOOTER, THE JUDGE OF
DESTINY.

(238) CANADIAN STREET (Day - amber)

Long shot of Canadian street. In background is prairie schooner parked. Riding through street are several cow boys. Coming towards camera in foreground is Oken team drawing prairie schooner. Coming from back camera is old Canadian trapper herding three packed burrows. From back camera rides a hard looking horseman. He stops in foreground, looks back in direction he came from (want to register this character). He continues up street. Standing in doorway is hard looking French Canadian type. Lap dissolve to semi close-up French Canadian. He is lighting cigarette, throws match away, is about to start out, registers surprise. Looks. Sees.

(239) CANADIAN STREET (Day - amber)

Through iris
Semi long shot shooting thru iris. Taking in front blacksmith shop. The character that rode into scene previous from back camera is dismounting. He enters blacksmith shop, leading horse.

(240) CANADIAN STREET (Day - amber)

Semi close-up French Canadian as in scene 238. He exits direction blacksmith shop.

(241) INT. BLACKSMITH'S SHOP (Day - amber)

Long shot taking in full set. Jack is at anvil working. The character that lead in horse in scene 239 is tying him. The old blacksmith goes up to him. The character tells him to shoe him. Blacksmith calls Jack. Jack goes to get tools. The French Canadian that left scene 240 comes on, starts to talk to the horseman. Jack goes to horse, starts to pull off shoe. He is on opposite side of the characters.

(242) INT. BLACKSMITH SHOP (Day - amber)

Semi close-up Jack on one side of horse. French Canadian and horseman on other side horse. The characters are talking.

(243) INT. BLACKSMITH SHOP (Day - amber)

Semi close-up French Canadian and horseman. French Canadian asking horseman question.

(244) INT. BLACKSMITH SHOP (Day - amber)

Close-up Jack and horses foot. Jack working on shoe. Suddenly registers he hears the men talking, registers he is listening.

(245) INT. BLACKSMITH'S SHOP (Day - amber)
Semi close-up french Canadian and horseman. Canadian finishes a question. Horseman smiles, speaks title:-

Title "I FOOLED THE POLICE AGAIN. I CAPTURED
THEIR WOMAN SPY."

As title finishes, Canadian laugh. Horseman pokes Canadian in the ribs and gives him a knowing wink.

(246) INT. BLACKSMITH'S SHOP (Day - amber)
Close-up Jack registers he heard title. Listens.

(247) INT. BLACKSMITH'S SHOP (Day - amber)
Semi close-up horseman and Canadian. Canadian speaks title:-

Title "DOES CHICK RAWLINS KNOW IT?"

Horseman answering speaks title:-

Title "SHURE, HE'S COMING OUT TODAY TO
SEE HER."

(248) INT. BLACKSMITH SHOP (Day - amber)
Close-up Jack registering he heard title, turns back, listening and working on horses' foot same time.

(249) INT. BLACKSMITH'S SHOP (Day - amber)
Semi close-up Jack, horseman and Canadian. Jack working on horses foot. Horseman and Canadian laughing among themselves. All suddenly register they hear noise, look direction door.

(250) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi long shot shooting from inside blacksmith shop out to street. A fight is going on. Characters running into scene from all directions.

(251) INT. BLACKSMITH'S SHOP (Day - amber)
Semi close-up Jack, horseman and Canadian. They exit towards fight.

(252) EXT. BLACKSMITH SHOP (Day - amber)
Semi long shot fight. Jack and the two characters come out blacksmith shop, stand, watch fight.

(253) WOODS BEAR VALLEY (Day - amber)
Semi long shot mounted policeman and Sheriff ride thru scene.

(254) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi close-up of Jack, horseman and Canadian looking direction fight. Horseman and Canadian laughing. Jack intently watching, sees.

(255) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi long shot showing character on ground. The other one is kicking him. The crowd laughing and urging them on.

(256) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi close-up Jack, Canadian and horseman. Jack seized with a spirit of fair play, rushes out scene direction fight.

(257) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi long shot Jack rushes into fight.

(258) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi close-up Jack and fighter. Jack speaks title:-

Title "A REAL MAN WOULDN'T KICK A DOG IF HE WAS DOWN."

As title finishes, fighter with an oath rushes Jack. They start fighting.

(259) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi close-up Canadian and horseman. They are looking direction fight, turn, give knowing look at each other seriously, watch fight. See.

(260) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi longshot from Canadian's and horseman's angle. Crowd urging the fighters on. The man on ground gets up weakly. Jack is getting the best of the fight.

(261) EXT. WOODS BEAR VALLEY (Day - amber)
Semi long shot Sheriff and mounted policeman go thru scene.

(262) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi long shot fight. Jack lands knockout blow. Starts to talk to crowd.

(263) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi close-up horseman and Canadian. They turn, look at each other. Canadian speaks title:-

Title "HIM SOME MAN."

Horseman answering, speaks title:-

Title "YES, HE WHIPPED THE BEST FIGHTER IN THIS COUNTRY."

They turn, look at Jack.

(264) EXT. BLACKSMITH SHOP (Day - amber)
Semi long shot Canadian and horseman in background. Jack in foreground, finishes talking. Turns, goes towards blacksmith's shop. The fighters friends help the whipped man to his feet. The Canadian and horseman stop, Jack start talk.

(265) EXT. BLACKSMITH SHOP (Day - amber)
Semi close-up of Jack, Canadian and horseman. Horseman speaks title:-

Title "YOU WANT A BETTER JOB THAN BLACKSMITHING?"

Jack speaking title, answers:-

Title "WHAT IS IT?"

Horseman answering speaks title:-

Title "IF YOU TAKE IT, I'LL EXPLAIN LATER.
THERE'S BIG MONEY IN IT FOR A MAN
LIKE YOU."

As title finishes, Jack thinks, realizes it will bring him in touch with Chick Rawlins, turns back to horseman, nods he will accept. The horse registers he is pleased, slaps Jack on the back, speaks title:-

Title "FINISH SHOEING MY HORSE, I'LL GET ANOTHER
ONE AND WE'LL LEAVE."

As title finishes, Jack nods O.K., goes into blacksmith's shop. The other two characters exit hastily.

THE ROBBER'S ROOST.

(266) EXT. LOG CABIN, BEAR VALLEY (Day - amber)
INTERIOR

Semi long shot of log cabin. Run scene ten feet and lap dissolve to long shot of the interior of basement of same. Two lanterns are hanging up. It is partitioned off part of same is a cell with crude bars. Inside cell is girl walking up and down. She comes to bars at cell door.

Title

JANE WILSON,
A DETECTIVE IN THE EMPLOY OF THE
NORTHWEST MOUNTED POLICE, A VIC-
TIM OF CHICK RAWLINS' GANG.

(267) INT. LOG CABIN (Day - amber)
Close-up Jane registers weariness. Sighs, drops her head, turns, stares down at floor in thought.

WOODS, BEAR VALLEY (Day - amber)

(269) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Jack and horseman that hired him at blacksmith shop, ride thru scene. Horseman talking to Jack.

(270) CANADIAN STREET, FRONT SALOON (Day - amber)
Semi close-up French-Canadian is about to enter saloon, stops, registers he sees.-

(271) CANADIAN STREET (Day - amber)
Semi long shot Sheriff and mounted policeman riding up street direction Blacksmith shop.

(272) CANADIAN STREET, FRONT SALOON (Day - amber)
Semi close-up Canadian turns quickly, runs into saloon.

(273) INT. SALOON (Day - amber)
Semi close-up Chick and two characters at bar drinking. The Canadian runs up to Chick and excitedly speaks title:-

Title "DE POLICE AND A SHERIFF THEY COME!"

As title finishes, Chick gives quick instructions, beats it hurriedly for rear saloon. The characters look after him in amazement.

(274) • EXT. BLDG., BEAR VALLEY (Day - amber)
Semi long shot Chick comes out window, mounts horse and hurriedly exits.

(275) EXT. LOG CABIN, BEAR VALLEY (Day - amber)
Semi long shot Jack and horseman dismount, enter cabin.

(276) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi close-up of Sheriff, mounted Policeman and old blacksmith. Blacksmith intently listening to Sheriff. Sheriff finishes. Blacksmith speaks title:-

Title "HE CAME TO MY CABIN LAST NIGHT."

As title finishes, Sheriff and policeman exchange looks. Policeman asks blacksmith title:-

Title "WHERE IS HE NOW?"

The blacksmith indicating different direction than Sheriff and Policeman came, speaks title:-

Title "HE WENT THAT WAY WITH ONE OF CHICK RAWLINS' MEN."

As title finishes, Sheriff excitedly turns to policeman, says "let's follow him." They start for horses.

(277) EXT. BLACKSMITH'S SHOP (Day - amber)
Semi long shot Sheriff and Policeman lap action scene previous mount and exit in direction blacksmith indicated.

(278) INT. LOG CABIN (Day - amber)
Semi long shot Jack and horseman sitting down at crude table.
The horseman is finishing a drink, stands up, speaks title:-

Title "COME, I'LL SHOW YOU A BEAUTY."

As title finishes, Jack nods. Horseman goes to trap door, pulls it up. He goes downstairs, followed by Jack.

(279) INT. BASEMENT, LOG CABIN (Day - amber)
Semi long shot horseman followed by Jack, come downstairs.
The girl in the cell comes to bars. The horseman pointing at girl, speaks title:-

Title "JANE WILSON, THE FAMOUS FEMALE DETECTIVE."

As title finishes, the speaker gives a hard laugh.

(280) INT. BASEMENT, LOG CABIN (Day - amber)
Close-up Jane looking direction

(281) INT. BASEMENT, LOG CABIN (Day - amber)
Semi long shot horseman turns from looking at Jane, indicates to Jack to follow. They go upstairs.

(282) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Chick rides hurriedly thru scene.

(283) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Sheriff and Northwest mounted policeman hurriedly ride through scene.

(284) INT. LOG CABIN (Day--amber)
Semi long shot horseman busy at stove. Jack sitting at table. Horseman picks up water bucket, exits out doors. As he exits, Jack quickly looks after him. Makes sure he is not seen, starts down through trap door.

- (285) BASEMENT, LOG CABIN (Day - amber)
Semi long shot girl sitting on bench. Registers she hears someone coming, goes to jail door. Gives glance, takes chair, hides side of door.
- (286) BASEMENT, LOG CABIN (Day - amber)
Semi long shot Jack comes to door. Glances back quickly direction he came, unlocks door, goes into jail.
- (287) INT. CELL, LOG CABIN (Day - amber)
Semi long shot as Jack opens door and comes in. Jane hits him with a break-away chair. Chair falls to pieces. Jack falls, lays stunned. Jane runs to him, takes his six-shooter, runs thru cell door.
- (288) INT. BASEMENT, LOG CABIN (Day - amber)
Semi long shot Jane turns key in lock.
- (289) INT. LOG CABIN (Day - amber)
Semi long shot Jane comes up thru trap door. Cautiously looks around, goes to window, raises it, starts to get out thru window.
- (290) EXT. LOG CABIN, BEAR VALLEY (Day - amber)
Semi long shot Jane coming out of window. From one side house and exits. As scene opens, Chick is discovered riding hard on other side house, towards door where horseman is standing with bucket of water. Neither Jane or Chick are able to see each other. Chick hurriedly quits horse. He and horseman rush into house.
- (291) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Sheriff and mounted policeman ride hurriedly thru scene.
- (292) INT. BASEMENT, LOG CABIN (Day - amber)
Semi close-up jail door. Chick and horseman come to door. Chick makes half step backward. His eyes open wide with sur-

prise. He looks intently. Sees.

(293) INT. BASEMENT, LOG CABIN (Day - amber)
Semi long shot shooting from Chick's angle, showing Jack coming to from a dazed condition. The effect of the blow from the chair. The blood is running down his face.

(294) INT. BASEMENT, LOG CABIN (Day - amber)
Semi close-up Chick and horseman. Chick on horseman, starts to give him "hell."

(295) INT. BASEMENT, LOG CABIN (Day - amber)
Close-up Jack registers he hears noise, glances direction door, turns, feigns weakness.

Semi close-up Chick and horseman. Chick angrily talking, speaks title:-

Title "YOU MADE A FINE MESS OF IT. THE POLICE
ARE AFTER US. I MUST GET THE GIRL BACK-
YOU WATCH HIM!"

As title finishes, Chick hurriedly exits.

(297) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Jane runs thru scene.

(298) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Sheriff and mounted policeman ride thru scene hurriedly.

(299) INT. BASEMENT, LOG CABIN (Day - amber)
Semi close-up Jack standing at jail door. Looks out thru bars, sees

(300) INT. BASEMENT, LOG CABIN (Day - amber)
Semi long shot horseman sitting down on keg, registering de-
jection. (Just flash)

(301) INT. BASEMENT, LOG CABIN (Day - amber)
Semi close-up Jack turns, thinks. Gives glance back direc-
tion horseman, looks down at bars, tries to reach key, cannot.
Gives quick glance back at horseman. Registers he cannot get
out. Takes out cigarette. Looks in pocket for match, cannot
find one. Calls to horseman.

(302) INT. BASEMENT, LOG CABIN (Day - amber)
Close-up horseman turns direction Jack. (Just flash)

(303) INT. BASEMENT, LOG CABIN (Day - amber)
Close-up Jack indicating with nod of head to come to him.
(Just flash)

(304) INT. BASEMENT, LOG CABIN (Day - amber)
Close-up horseman with a surly look, starts direction Jack.

(305) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Chick rides to foreground hurriedly and eager-
ly looks from right to left, trying to locate the girl. Regis-
ters he does not see her, rides out scene, looking from left
to right.

(306) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Sheriff and mounted policeman ride thru scene
hurriedly.

(307) INT. BASEMENT, LOG CABIN (Day - amber)
Semi ~~long~~ close-up Jack and horseman. Jack has cigarette,
induces horseman to give him match. As horseman passes
match thru bars, Jack grabs his hand, pulls arm in thru bars
and pushing arm back nearly breaks arm and renders horseman
powerless. Jack reaches thru bars with free hand and gets
horseman's gun from holster, and covering him with gun, or-

ders him to unlock door, which he does. Jack makes him come in jail. Jack goes out, locks door and exits leaving horseman the prisoner. After Jack exits, hold scene with horseman frantically trying to get out for about five feet.

- (308) EXT. LOG CABIN, BEAR VALLEY (Day - amber)
Semi long shot Jack comes out hurriedly, mounts, exits.
(slow crank)
- (309) WOODS, BEAR VALLEY (Day - amber)
Semi longshot Jane runs thru scene.
- (310) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Chick rides to foreground, stops, looks around wheels horse different direction than one he was going.
- (311) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Sheriff and mounted policeman ride up to foreground. Suddenly register they see something. Draw rein, look and see
- (312) WOODS (Skyline) BEAR VALLEY (Day - amber)
Long shot venetted corners, showing Jane running. Chick in close pursuit. Jack in far background following. All are going like hell and are silhouetted against skyline.
- (313) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Sheriff and policeman as in scene 311. They turn, look at each other, whip out of scene.
- (314) TOP HILL, BEAR VALLEY (Day - amber)
Semi long shot Jane running. Chick riding hard, reaches her, stoops down, grabs her on the run, lifts her up on running horse, exits. Jack, in far background, coming on exits hurriedly after them.

- (315) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Flash Sheriff and policeman riding hard thru scene.
- (316) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Chick with girl in his arms, hurriedly rides thru scene, looking back. Jack coming on riding like hell. His horse jumps over fallen tree. In landing the horse falls, goes down. Jack jumps up quickly.
- (317) WOODS, BEAR VALLEY (Day - amber)
Semi close-up Jack and horse. Horse scrambles to feet. Jack mounts, they dash out of scene.
- (318) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Sheriff and mounted policeman ride up to steep bank that they cannot pass. Stop. Turn horses, ride back.

- (319) WOODS - ROAD - BEAR VALLEY (Day - amber)
From auto.
Semi close-up Jack taken from automobile. He is riding hard (slow crank) Registers he sees
- (320) REAR STEPS, SALOON (Day - amber)
Through iris
Semi long shot shooting thru iris. Flash Chick hurriedly dismounting. Pulls Jane off horse, starts forcing her up log stairway.
- (321) ROAD WOODS, BEAR VALLEY (Day - amber)
From auto
Semi close-up Jack whips out scene.
- (322) EXT. ROOM DOOR UPSTAIRS IN SALOON (Day - amber)
Semi close-up Chick pushing Jane thru door.

(323) REAR STEPS, SALOON (Day - amber)
Semi long shot Jack rides up, makes flying dismount, runs up stairway.

(324) WOODS, BEAR VALLEY (Day - amber)
Semi long shot flash Sheriff and mounted policeman ride like hell thru scene (slow crank)

(325) EXT. ROOM DOOR UPSTAIRS IN SALOON (Day - amber)
Semi close-up Jack cautiously approaches door, tries to open same.

(326) INT. UPSTAIRS ROOM SALOON (Day - amber)
Long shot room. A crude bedroom affair, furnished rather suggestively of a weakness for women. Chick is act of type - Jane, h throw

(327) EXT. ROOM, DOOR UPSTAIRS SALOON (Day - amber)
Semi close-up Jack trying to open door. A bullet crashes thru door splintering wood. He ducks, draws gun.

(328) INT. UPSTAIRS ROOM, SALOON (Day - amber)
Semi long shot room taking in Chick and Jane and window. Chick turns, puts gun in holster, ties rope to bed, throws other end out of window. Grabs Jane, pulls her thru window.

(329) EXT. SALOON, CANADIAN STREET (Day - amber)
Semi long shot Chick comes out on balcony, holding Jane. He slides to ground, down rope with Jane in his arms. Orders his friends to get horse.

(330) EXT. ROOM DOOR UPSTAIRS IN SALOON (Day - amber)
Semi close-up Jack hitting door with shoulder trying to break it down.

(331) EXT. SALOON, CANADIAN STREET (Day - amber)
Semi long shot crowd helping Chick with girl. Chick mounted.
They are handing up Jane to him.

(332) EXT. ROOM, DOOR UPSTAIRS IN SALOON (Day - amber)
Semi close-up Jack gives terrific lunge, door crashes in.

(333) INT. UPSTAIRS, ROOM IN SALOON (Day - amber)
Long shot room. Door crashes in. Jack with it. Looks a-
round, goes to window, looks, sees.

(334) CANADIAN STREET (Day - amber)
Thru iris
Long shot Chick holding onto Jane, is hurriedly riding away
down street. Shoot this scene from second story balcony of
saloon.

(335) EXT. SALOON, CANADIAN STREET (Day - amber)
Semi long shot Jack comes thru window, on to balcony, starts
to look around.

(336) EXT. SALOON, BALCONY, CANADIAN STREET (Day - amber)
Semi close-up Jack registering he is trying to figure some
way to follow, looks down, sees

(337) EXT. SALOON (Day - amber)
Semi long shot shooting down from balcony on heads of Chick's
friends (just flash)

(338) EXT. SALOON (Balcony) CANADIAN STREET (Day - amber)
Semi close-up Jack turns, looks down street, sees

(339) EXT. CANADIAN STREET (Day - amber)
Thru ~~iris~~ iris
Semi long shot shooting thru down from balcony on saddle
horse standing by rack about 60 feet away from Jack (just
flash)

(340) EXT. SALOON, BALCONY, CANADIAN STREET (Day - amber)
Semi close-up Jack turns, picks up the rope, starts to pull it up, glances up for some place to throw it. Registers he finds place. Hurriedly starts getting rope up.

(341) WOODS, BEAR VALLEY (Day - amber)
Semi long shot flash Sheriff and mounted police ride hard thru scene.

2) EXT. SALOON, BALCONY, CANADIAN STREET (Day - amber)
Semi close-up Jack throws loop upward and away from him.

TOP POLE, CANADIAN STREET (Day - amber)
Semi close-up pole

(344) EXT. SALOON, BALCONY, CANADIAN STREET (Day - amber)
Semi close-up Jack jerks back rope, prepares to jump.

(345) EXT. SALOON, CANADIAN STREET (Day - amber)
Long shot taking in Jack and ground. Top of pole and horse about 60 ft. away. Jack jumps, does pendulum swing, lands on horse. He hurriedly exits direction chick went. The crowd on street see him, start shooting at him.

(346) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Chick and Jane. Chick holding Jane. She is struggling. They are riding hard towards camera. Suddenly Chick draws rein, looks, sees

(347) WOODS, BEAR VALLEY (Day - amber)
Thru iris
Long shot Sheriff and policeman riding hard towards camera.
(just flash)

- (348) WOODS, BEAR VALLEY (Day - amber)
Semi long shot Chick and Jane as in scene 246. Chick wheels horse around, rides hard back in direction he came.
- (349) WOODS, BEAR VALLEY (Day - amber)
Semi long shot flash Jack riding hard thru scene.
- (350) WOODS, BEAR VALLEY (Day - amber)
Semi long shot flash Sheriff and mounted policeman whipping their horses, ride like hell thru scene (slow crank)
- (351) WOODS, BEAR VALLEY (Day - amber)
Semi long shot. This is side shot, across screen. Jack and Chick with Jane are riding hard towards each other (slow crank). They ride right towards each other. A head-on collision.
- (352) WOODS (Day - amber)
Semi close-up Jane revives quickly, looks, sees
- (353) WOODS (Day - amber)
Semi close-up Jack and Chick fighting. Jack disarms Chick, throws gun away, tells him he is going to beat hell out of him. Then throws his own gun away. They start fighting. Jack knocks Chick down, Chick draws hunting knife, rushes Jack. They clinch. Jack has hold of Chick's wrist that holds knife. They struggle.
- (354) WOODS (Day - amber)
Semi long shot Sheriff and mounted policeman discovered on whip thru scene (slow crank)
- (355) WOODS (Day - amber)
Semi long shot Chick and Jack struggling for possession of the knife. Jane watching. Jack wrenches right arm loose, hits Chick. Chick falls on his own knife.

(356) WOODS (Day - amber)
Close-up Jane covers her face and turns away in horror.

(357) WOODS (Day - amber)
Semi long shot Jack goes to Chick, rolls him over, picks knife. It is full of blood. Sheriff and policeman ride in, dismount. See Jack with knife go up and arrest him. Girl goes to policeman

(358) WOODS (Day - amber)
Semi close-up group. Sheriff takes knife, glances direction. Chick turns, speaks title to Jack:-

"title

"KILLED THE MAN THAT SWORE OUT YOUR
WARRANT, EH?"

As title finishes, Jane steps up to Sheriff, speaks title:-

(359) WOODS (Day - amber)
Semi close-up Chick. His eyes glassy. He evidently sees something and terror-stricken is shrinking back, trying to get away from what he sees. There is blood stain on his shirt.

(360) WOODS (Day - amber)
Semi long shot Chick. He laps action scene previous. Shrinks back, holds up arm as though to guard off what he sees. Fade in double-exposed in same scene with ~~CHICK~~ Chick, old Father Time in a white robe with long hair and whiskers with his scythe. He is slowly walking towards Chick. His finger crooked, beckoning to Chick to come "I want you." Fade out Father Time. Chick turns as Father Time fade out, calls to Sheriff.

(361) WOODS (Day - amber)
Semi long shot taking in Sheriff and group and Chick on ground. They go to Chick. Sheriff bends down over him. Chick weakly speaks title, trying to point to Jack:-

Title "HE IS INNOCENT; I KILLED BUCK WILLIAMS."

As title finishes, Chick weakly falls back, exhausted. Sheriff and policeman exchange looks, look at Jack. Jack meets their gaze, turns, looks down at Chick and regretfully shakes head. Chick revives, speaks title to Jack:-

Title "THERE IS GOLD ON YOUR LAND. THAT IS WHY I TRIED TO BUY IT. WHEN YOU REFUSED, I FRAMED TO GET YOU AND--"

Chick does not get to finish title, he gasps, straighten out, then goes limp. The men look at each other, take off their hats. Jack walks away. Girl sees him, leaves, follows him out scene.

(362) WOODS (Day - amber)

Semi close-up horse that Jack rode looking direction Jack, Jack comes on, stops at horse. Jane comes on, touches him. They look into each other's eyes, turn, watch direction Sheriff and Chick, corner

Title FADE IN

AND MANY DAYS LATER, ROMANCE CAME INTO ITS OWN.

FADE OUT

(363) EXT. CORRAL, JACK'S RANCH (Day - amber)

FADE IN

Semi long shot Jack and Jane ride in, dismount, stop, look, see.

(364) EXT. JACK'S RANCH HOUSE (Day - amber)

Thru iris

Semi long shot centering Jack's mother sitting on porch, her back to them. She is reading a Bible.

(365) EXT. CORRAL, JACK'S RANCH (Day - amber)

Semi long shot Jack and Jane get over they will sneak up on mother. Exit cautiously that direction.

(366)

EXT. JACK'S RANCH HOUSE (Day - amber)

Semi close-up Jack's mother reading, wearily looks up and sighs, turns gaze back to Bible, starts to close it.

(367)

EXT. JACK'S RANCH HOUSE (Day - amber)

Close-up mother's hands and Bible. She closes it and as cover comes over, we see the words "Holy Bible."

(368)

EXT. JACK'S RANCH HOUSE (Day - amber)

Semi close-up mother turns from looking at Bible, closes her eyes in thought. Jack and Jane sneak up in back of her. Jack puts arms around her placing hands over her eyes. She reaches up, takes his hands down, looks up at him and smiles. He kisses her. Introduces her to Jane. They embrace. Mother starts to question Jack. He tells her we will and I will tell you all. He puts one arm around one around Jane. They turn their back to camera to talk in door. FINE CUT

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